

DEPARTMENT OF ENGLISH

FALL 2019 COURSE DESCRIPTIONS

*Successful completion of English 1158 is a prerequisite to all courses numbered 2000 and above.
Successful completion of 45 hours of coursework, including six hours of 2000-level literature courses, is a prerequisite for all courses numbered 3000 and above.*

ENGL 2031: AMERICAN LITERATURE TO 1865

This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.

SECTION 001 11:00-11:50 MWF D. RUTLEDGE

This course looks at American literature from the early 1600s, with Captain John Smith, and ending at the Civil War, with the poetry of Walt Whitman. Between those two, we read many authors, representing various eras and styles. There will be non-fiction, short stories and poetry.

REQUIREMENTS INCLUDE: Two papers, two tests, a final exam, and many quizzes.

TEXT: *Norton Anthology of American Literature*, 8th Edition, Vol. A & B

ENGL 2032: AMERICAN LITERATURE AFTER THE CIVIL WAR

This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.

SECTION 001 9:00-9:50 MWF P. ROGER

The major objective of the course is to gain an understanding of American literature from the Civil War to the present both in terms of the historical and cultural contexts of the texts we will read and in terms of their literary elements. The texts we will read include poems by Whitman, Dickinson, Eliot, Pound, Moore, Stevens, Hughes, Roethke, Brooks, Wilbur, Plath, Collins, Trethewey; fiction by Freeman, Jewett, Chopin, Crane, Chesnut, James, Fitzgerald, Hurston, Faulkner, Welty, O'Connor, Morrison, Carver, and Erdrich; nonfiction by Zitkala Sa, and plays by Glaspell, Williams and Wilson.

REQUIREMENTS INCLUDE: Two short essays on the texts we are reading, reading notes about the texts we read, a midterm and a final exam, and an oral presentation.

TEXTS: Robert Levine, Ed. *The Norton Anthology of American Literature*, Shorter 9th Edition
August Wilson, *Fences*

ENGL 2041: MAJOR AMERICAN WRITERS****This course satisfies the General Education Literature Requirement.***English majors should not take this course, as it duplicates material covered in 2031 and 2032.***SECTION 001****2:00-3:15****TTH****K. MARTIN**

The overarching focus of this course is American identity and the American Dream. Through the work of key American authors from 1621 to the present, this course examines several themes: reflections on Puritan writing and culture, the memoir as a commentary on national identity, and the American coming-of-age story from the diverse perspectives of both men and women. In each unit of the course, a small selection of works will explore the unit's theme from the diverse historical and socioeconomic vantage points of several major American writers, such as William Bradford, Benjamin Franklin, Ralph Ellison, Harriett Jacobs, Joyce Carol Oates, Gertrude Bonin, and Chuck Palahniuk. The course is not intended as an exhaustive survey of American literature, but rather as an inquiry into key works that warrant comparison and familiarize you with noteworthy literary influences on our notions about American identity and the American Dream.

REQUIREMENTS INCLUDE: Read critically and write analytically about the works you read, freely offer your ideas in class discussions, write two analytical essays, and take three exams.

TEXTS: To be determined

SECTION 002**9:30-10:45****TTH****E. LEWIS**

The course is designed to give students an overview of American literature from the colonial to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and subgenres such as creation myths, slave narratives, essays, autobiographies, plays, short stories, novels and poetry. This course will also introduce students to the terms that categorize the various literary movements during the periods, for example, Puritanism, romanticism, realism, regionalism, naturalism and modernism. The cultural and historical context of these periods will be an important focus of our study. In this regard, you will become familiar with the terms that define the various historical periods, such as the Enlightenment, the Age of Reason, the American Renaissance, the Roaring Twenties, the Jazz Age, the Harlem Renaissance, the Southern Renaissance, etc.

REQUIREMENTS INCLUDE: Two major exams and two major papers in addition to quizzes and group work.

TEXTS: *The Norton Anthology of American Literature*, shorter 8th edition. ISBN 10: 0393918858 / ISBN 13: 9780393918854.

SECTION 476**ONLINE****E. LEWIS**

This online course is designed to introduce students to the most important American writers of the nineteenth and early to mid-twentieth century. We will read a variety of texts: fiction, non-fiction, essays, short stories, poetry and drama. The readings are chronological, spanning the periods from the colonial to the modern. The goals of this course are to introduce you to various genres including fiction, literary non-fiction, poetry and drama, to encourage you to express your reactions to these genres through writing and discussion and to teach you the fundamentals of literary analysis.

REQUIREMENTS INCLUDE: Two major exams and two major papers in addition to quizzes and discussion board assignments.

TEXTS: *The Norton Anthology of American Literature*, shorter 8th edition. ISBN 10: 0393918858 / ISBN 13: 9780393918854.

ENGL 2043: NEW ORLEANS LITERATURE****This course satisfies the General Education Literature Requirement.**

SECTION 001	12:00-12:50	MWF	J. KUCHTA
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In this non-majors course, students will read a variety of works set in New Orleans, beginning in late-1800s New Orleans and ending in Post-Katrina New Orleans. We will read works in various genres, including fiction, literary non-fiction, and drama.

REQUIREMENTS INCLUDE: Reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have short answer and essay components.

TEXTS (tentative & partial): Butler, *Good Scent from a Strange Mountain*
 Cable, *Old Creole Days*
 Chopin, *The Awakening and Selected Short Stories*
 Dent, *Ritual Murder*
 Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*
 Williams, *A Streetcar Named Desire*

SECTION 002	11:00-12:15	TTH	P. ROGER
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The major objective of the course is to gain an understanding of literature about New Orleans and its connections to the history and culture of New Orleans. We will read fiction, plays, poetry, and essays about New Orleans, focusing on the city's sense of identity, the role of geography, music, art, food, and celebration in the city and its literature, issues of race, class, and sexuality, and the effects of Hurricane Katrina and rebuilding on the literature written after Katrina. Writers include George Washington Cable, Lafcadio Hearn, Kate Chopin, Louis Armstrong, Tennessee Williams, Valerie Martin, Robert Olen Butler, John Biguenet.

REQUIREMENTS INCLUDE: Two short essays analyzing a text or texts we are reading, a midterm and a final exam, reading notes about the texts we read, and an oral presentation.

TEXTS: Hearn, *Chita*; Chopin, *The Awakening*, Williams, *A Streetcar Named Desire*; Martin, *Property*
 As well as some short stories, essays, and poems.

SECTION 003	11:00-11:50	MWF	M. O. WALSH
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ENGL 2043 examines writing about and from New Orleanians. This course will look at how the "legend" of New Orleans culture was originally formed and eventually developed into touristic expectation and stereotype. The majority of the course will then focus on contemporary renderings of New Orleans in novels and short stories as we talk about how the city and its people, traditions, and issues are either changing or remaining the same. Many of the authors read will have a connection to UNO and some will visit our class to discuss their work.

REQUIREMENTS INCLUDE: Students will have a midterm and final, weekly quizzes, short writing assignments, and two essays.

TEXTS (TENTATIVE): Lafcadio Hearn, *Inventing New Orleans*
 Tennessee Williams, *A Streetcar Named Desire*
 Maurice Carlos Ruffin, *We Cast a Shadow*
 Barb Johnson, *More of this World or Maybe Another*
 Bryan Camp, *The City of Lost Fortunes*
 Robert Olen Butler, *A Good Scent From a Strange Mountain*
 Jesmyn Ward, *Salvage the Bones*
 Assorted short stories and excerpts

ENGL 2043: NEW ORLEANS LITERATURE****This course satisfies the General Education Literature Requirement.****SECTION 476****ONLINE****J. SMITH**

With an emphasis on the rich culture and history of New Orleans, this online course will examine literature set in the Crescent City or written by New Orleans writers. While the course content includes popular literature -- *The Awakening* and *A Streetcar Named Desire* -- it also includes lesser-known works, including Charles Chestnutt's "Paul Marchand, F.M.C." and Kareem Kennedy's memoir *Aunt Alice versus Bob Marley* as well as pieces from the contemporary anthology *Where We Know: New Orleans As Home*. Requirements include

REQUIREMENTS INCLUDE: Weekly reading quizzes, two essays (four to five pages each) and participation in weekly discussions.

TEXTS: Charles Chestnutt's "Paul Marchand, F.M.C."
Kate Chopin *The Awakening* and "Desiree's Baby"
Tennessee Williams *A Streetcar Named Desire*
John Kennedy Toole *A Confederacy of Dunces* (an excerpt)
Kareem Kennedy *Aunt Alice versus Bob Marley* (a publication of the Neighborhood Story Project)
Dave Rutledge, Ed. *Where We Know: New Orleans as Home*

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE****This course satisfies the General Education Literature Requirement.***These courses are designed for non-English majors but open to majors as electives.***SECTION 001****10:00-10:50****MWF****J. HURTER****LITERATURE OF DESIRE**

As long as there have been stories, there have been stories about romantic love. In this course, students will look at the evolving portrayal of love and desire in the literary tradition, beginning with Roman mythology and ending with contemporary authors. We will establish traditional literary conceptions of desire, such as courtly love, and then look at some of the ways these ideas have been altered and critiqued by later authors whose experiences do not neatly fall into canonical categories of desirability. Questions we will ask include: Who gets to be portrayed as desirable in literature, and why? How does literature ask us to act, or not act, on our desires? Which desires are portrayed as aberrant, and why? How are bodies represented in literature, and what are the implications of those representations?

REQUIREMENTS INCLUDE: Include an essay, a presentation, two exams, responses, and quizzes.

TEXTS: Likely texts include selections from Ovid, Petrarch, TS Eliot, Roland Barthes, Audre Lorde, James Baldwin, Anne Carson, Richard Siken, and Danez Smith.

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE*

***This course satisfies the General Education Literature Requirement.**

These courses are designed for non-English majors but open to majors as electives.

SECTION 002 9:30-10:45 TTH O. OSUNDARE
INTRODUCTION TO AFRICAN DIASPORA LITERATURE

What does Africa's Chinua Achebe have in common with America's Toni Morrison? What do the poems of Langston Hughes and Edward Kamau Brathwaite owe to the art of African griots, ancient and modern? What are the African inflections in the songs and stories of these writers and their diasporic counterparts? Through the study of select and representative texts, this *introductory* course intends to focus on topics such as diaspora literacy, the diaspora as a cross section of geography and history, the changing ideas about Africa over the years, and the various ways literature serves as both a true and fictional representation of the African Diaspora.

REQUIREMENTS INCLUDE: Two short essays, two quizzes, midterm exam, final exam, class participation.

TEXTS (Sample): Achebe: *Things Fall Apart*
Aidoo: *Anowa*
Brathwaite: *The Arrivants*
Nichols: *I Is a Long Memored Woman*
Walker: *The Color Purple*
Morrison: *The Bluest Eye*
Gates: *The Norton Anthology of African American Literature*, 2nd Edition

SECTION 476 ONLINE K. RAYES
LATINO LITERATURE

This course introduces students to the contributions of Latino authors in the United States over the last 500 years. Designed as a survey course for non-majors and majors alike, the class focuses on modern and contemporary Latino authors, while also providing a historical grounding in the rich influence of Latino authors on our national literature. The course will survey a traditional variety of literary genres such as poetry and fiction, but we will also look to varied media such as cartoons, videos and songs to more accurately trace the impact and achievement of Latino literary culture in the United States. Structured chronologically, the first half of the course begins with early colonial-era Spanish voices such as Las Casas and Cabeza de Vaca, and moves through the 19th-century, covering authors as varied as José Martí and William Carlos Williams. The second half of the course explores more contemporary Latino voices such as the Nuyorican Poets, Julia Alvarez, Judith Cofer, Oscar Hijuelos, and Pulitzer Prize winner Junot Díaz.

REQUIREMENTS INCLUDE: Students will be responsible for weekly online discussions, a midterm and final exam, as well as two papers.

TEXTS: *The Norton Anthology of Latino Literature*
The Brief, Wondrous Life of Oscar Chao – Junot Diaz

ENGL 2152: TECHNICAL WRITING

SECTION 001	9:30-10:45	TTH	K. MARTIN
SECTION 002	11:00-12:45	TTH	I. FINK
SECTION 003	2:00-3:15	TTH	R. GOAD
SECTION 004	10:00-10:50	MWF	K. MCDONALD
SECTION 476	ONLINE		D. PIANO
SECTION 477	ONLINE		E. HOGAN

This course, designed primarily for students in science and engineering, will introduce the basic forms and conventions of technical writing.

REQUIREMENTS INCLUDE: For most sections, there will be a major technical report (researched and documented), several other writing assignments, and one oral assignment.

TEXT: Consult the UNO Bookstore about texts, as they vary with the instructor.

ENGL 2154: INTRODUCTION TO CREATIVE WRITING: NONFICTION

Prerequisite of one English course that includes nonfiction or consent of department. Contact the Undergraduate Coordinator (neasterl@uno.edu) for permission to enroll.

SECTION 001	11:00-12:15	TTH	R. BATES
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This course introduces the student to the principles and practices of writing creative nonfiction—a literary genre that shares with traditional journalism an emphasis on fact but borrows from fiction a focus on innovative storytelling.

REQUIREMENTS INCLUDE: In addition to writing their own pieces of creative nonfiction, students will read and discuss published work by masters of the craft, take an active role in workshops, and write typed critiques of other students' work. There will also be occasional in-class writing exercises. This class is primarily a workshop for student writing.

TEXTS: To be determined.

ENGL 2161: INTRODUCTION TO CREATIVE WRITING: FICTION

Prerequisite of one English course that includes fiction or consent of department. Contact the Undergraduate Coordinator (neasterl@uno.edu) for permission to enroll.

SECTION 001	11:00-11:50	MWF	C. URAMA
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Flannery O'Connor once said, "I find that most people know what a story is until they sit down and write one." This class introduces students to techniques and conventions of fiction writing so that they are better prepared to "sit down and write" and continue developing their own craft as writers of fiction. Since discussing and practicing specific fiction writing techniques is an important first step in this development, students will also read (and respond to) several contemporary and vintage voices in short story writing—those authors who have mastered their craft. English 2161 is designed for both English majors and non-majors.

REQUIREMENTS INCLUDE: As the core component of the class, each student will produce at least two (but most likely three) short stories during the semester, one of which will be revised at the end. They will also receive constructive feedback on their own stories from a "workshop" of peer readers.

TEXT: *The Art and Craft of Fiction*, 2nd edition—Michael Kardos

ENGL 2208: READING DRAMA*

***This course satisfies the General Education Literature Requirement.**

English majors should not take this course, as it duplicates material covered in 2258.

SECTION 001

9:00-9:50

MWF

K. MCDONALD

This course is an introductory survey designed for non-English majors. We'll read plays ranging from classical to modern and examine both what defines drama as a genre and how playwrights through the centuries have adhered to certain elements of the classical form while modifying or playing with others to expand and enhance the genre. We'll analyze these works, looking at how the plays are crafted to convey the plot and underlying themes, and compare this to how the themes are presented in other works of literature as well as popular media (short stories, novels, movies, television, etc.).

REQUIREMENTS INCLUDE: A midterm, a final, and two short analytical essays.

TEXTS: Some of these plays are likely to be on the syllabus (some of these are short, one act plays): *Oedipus, Rosencrantz and Guildenstern Are Dead, The Importance of Being Earnest, The Rising of the Moon, A Raisin in the Sun, Trifles, The Stronger, The Zoo Story, "Master Harold" . . . and the Boys, Six Characters in Search of an Author*. I hope to be able to find and provide links to older (out of copyright) plays online, but there will be a couple of newer plays you will need to buy (these are usually around \$10 apiece) or find a copy of from a library or used bookstore. If I'm not able to find what I need, we will use an anthology of drama.

ENGL 2228: READING POETRY*

***This course satisfies the General Education Literature Requirement.**

English majors should not take this course, as it duplicates material covered in 2258.

SECTION 001

2:00-3:15

TTH

J. GERY

This is an introductory course in reading, discussing, interpreting, presenting and writing about a diverse selection of poems in English, from its beginnings through the present, in order to discover what distinguishes this genre within our Western literary heritage and what insights it offers into human experience. The course includes (1) an introductory section on the rudiments of reading, analyzing, and explicating poetry; (2) a section on some representative poetic forms (ballad, ode, elegy, sonnet, dramatic monologue); and (3) a section on Romantic, Modernist, and Contemporary poetry. Lectures will consider ideas about poetic form, technique, subject matter, style, and theme - with some attention to historical context. But primarily students will focus on particular poems to see these matters at work. Student presentations and writing assignments will allow each student to explore individual works in detail, while exams will review aspects of form, subject matter, and theme.

REQUIREMENTS INCLUDE: Two short papers on individual poems (the second requiring minimal research), a presentation of a poem to the class, a midterm, a poem, and a final

TEXT: Deutsch, Babette. *Poetry Handbook*. Fourth Edition
Ferguson, Margaret, *et al*, eds. *The Norton Anthology of Poetry*. Shorter Fifth Edition
Shakespeare, William. *The Sonnets*

ENGL 2238: READING FICTION****This course satisfies the General Education Literature Requirement.***English majors should not take this course, as it duplicates material covered in 2258.***SECTION 001 1:00-1:50 MWF L. WHITE**

This course is intended for non-majors and is an introduction to reading and writing about short stories and novels. This semester we will take a thematic approach to the short story and novel—organizing our works around such themes as: the movement from innocence to experience, the reality of death, conformity and rebellion, relationship dynamics of various kinds, the individual in and against society, and so on. A thematic approach suggests that literature is one of many valid ways of learning about the human condition. We will see that literature does not exist in a vacuum but in a relationship to our larger shared experiences, which it sometimes seeks to reflect and illuminate, challenge and extend, and sometimes even to change. English 2238 introduces you to (or re-familiarizes you with) some of the great works of fiction in short and long form as well as to ways of interpreting them. Learning to interpret them will help us to understand experiences in our own lives.

REQUIREMENTS INCLUDE: Three exams, an interpretive research essay, and several quizzes.

TEXTS: To be determined

SECTION 002 11:00-12:15 TTH R. GOODMAN

Fiction, at its best, helps us to understand what it means to be human. As William Faulkner put it in his Nobel Prize acceptance speech, the subject of fiction is “the problems of the human heart in conflict with itself.” Fiction seeks to illuminate these problems with unforgettable characters in dramatic situations whose challenges they sometimes meet and sometimes do not. We will explore how this is done. In the end, it’s story. You want to read a story that grips you, excites you, and challenges you. These stories come in as many different forms as there are writers, and we will explore some of the best in this class. The reading will have a wide range in theme, style and voice.

TEXTS: *The Oxford Book of American Short Stories*, edited by Joyce Carol Oates. Plus at least two novels and other selections to be posted on Moodle.

SECTION 003 11:00-11:50 MWF J. KUCHTA

In this non-majors course, students will read a selection of short stories and three novels in relatively chronological order. The goals of this course are to introduce you to a wide variety of fiction, to teach you the fundamentals of literary analysis, to encourage you to express your reactions to these works through writing and discussion, and to expose you to the pleasurable aspects of reading. Grades will be determined by

REQUIREMENTS INCLUDE: Reading quizzes, two analytical essays, and a mid-term and final exam, both of which will have essay components.

TEXTS (tentative & partial): *40 Short Stories: A Portable Anthology*, 5th edition, Lawn
Frankenstein (Signet Classics edition – 1831), Shelley
Their Eyes Were Watching God, Hurston
Once Were Warriors, Duff

ENGL 2258: INTERPRETING LITERATURE

**This course is required for English majors; requires department consent. Contact the Undergraduate Coordinator (neasterl@uno.edu) for permission to enroll.*

SECTION 001**10:00-10:50****MWF****L. WHITE**

English 2258 is designed to prepare English majors for advanced literary study. To that end, we will undertake close readings of several texts from the major genres of non-fiction, fiction, poetry, and drama. To develop our close reading skills, we will become familiar with literary terminology as well as the conventions singular to each major genre, in the process building a vocabulary of critical terms.

REQUIREMENTS INCLUDE: The course is writing intensive, so there will be a number of short-to-medium-length essays (3-6 typed pages); we will also write a critical research paper, and there will be three exams.

TEXT: Meyer, *The Compact Bedford Introduction to Literature*, 11th edition

ENGL 2341: SURVEY OF BRITISH LITERATURE I*

***This course satisfies the General Education Literature Requirement.**

**This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.*

SECTION 001**9:30-10:45****TTH****D. DOLL**

A survey of British literature from its beginning to the end of the eighteenth century, this course focuses on representative major works of each literary period. Attention will be given to genre and literary forms as they developed over time. In addition, we will recognize repeated themes of the literature, including matters of gender, power, male-female relationships, death, and art. This course is designed for English majors; however, non-majors are welcome.

REQUIREMENTS INCLUDE: Include two medium-length papers (1200 words), a midterm exam, and a final exam. Attendance and participation will also determine a portion of the grade.

TEXT: *The Broadview Anthology of British Literature* Vol A.

ENGL 2342: SURVEY OF BRITISH LITERATURE II

This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.

SECTION 001**12:00-12:50****MWF****R. WERNER**

From the revolutionary period of Romanticism through the turmoil of World Wars, the later British period covers some of the most compelling writing in literary history. In this historical survey course, we will explore the period from the end of the eighteenth century through the twentieth century and beyond. The course will cover great works of literature, but we will also study less canonical works by diverse authors, poets, and playwrights. Students will gain an understanding of the historical progression of literature in this period and the major issues that concerned writers in Britain and its colonies. The course will offer an in-depth exploration of three main periods: Romanticism, the Victorian era, and the Twentieth-Century, but we will end the semester looking at how British literature has evolved in the first decades of the Twenty-first century.

REQUIREMENTS INCLUDE: Three essays, a midterm, and a final exam.

POSSIBLE TEXTS: The Broadview anthologies: *The Age of Romanticism*, *The Victorian Era*, and *The Twentieth Century and Beyond*.

ENGL 2377: THE BIBLE AS LITERATURE****This course satisfies the General Education Literature Requirement.****SECTION 001****2:00-3:15****MWF****L. VERNER**

In this course we consider the Bible as a work of literature rather than as a religious text. We read selections from the Old Testament, the New Testament, and the Apocrypha and explore the many genres used in the Bible—epic, folklore, poetry, history, et cetera. Emphasis is placed on the historical and cultural circumstances under which our selections were produced and the implications of those circumstances for our reading of the text.

REQUIREMENTS INCLUDE: A midterm, a final exam, and two papers.

TEXT: *Oxford Study Bible: Revised English Bible with Apocrypha*, eds. Suggs, Sakenfeld, & Mueller, ISBN 0195290003.

ENGL 2521: INTRODUCTION TO SHAKESPEARE****This course satisfies the General Education Literature Requirement.****SECTION 476****ONLINE****D. RUTLEDGE**

This is an introductory course into the study of Shakespeare. We will read eight plays, looking at some of the major areas of Shakespearean drama. We will look closely at Shakespeare's language and the major themes contained in the plays, along with detailed discussions about how to interpret his work.

REQUIREMENTS INCLUDE: In addition to regular reading quizzes, there will be two papers, two tests and a final exam.

TEXTS: *Macbeth*
Hamlet
King Lear
As You Like It
Midsummer Night's Dream
Cymbeline
The Tempest
Henry IV (Part One)

ENGL 3394: SEMINAR IN ENGLISH: ROMANCE, RETELLING, ADAPTATION: WUTHERING HEIGHTS

* Prerequisite: English 2258. Open to English majors only. **Requires department consent.** Contact the Undergraduate Coordinator (neasterl@uno.edu) for permission to enroll.

SECTION 001

2:00-3:15

TTH

N. EASTERLIN

With its themes of romance, violence, family conflict, and racial ambiguity; its complex narrative structure; and its mixture of modes, *Wuthering Heights* is an ideal centerpiece for a course focused on theoretical and research skills. Supplementing the novel with biographical, cultural, and critical contextual material, including Emily Brontë's poetry and the juvenile fantasy writing of the Brontë siblings, and with several film adaptations, we will consider the perspectives of various theories and the value of research to illuminate this classic texts and its relatives.

REQUIREMENTS INCLUDE: This is a writing-intensive course: students will learn to think creatively and critically, to write annotated bibliographies, and to integrate criticism and theory into the research paper.

TEXTS (Tentative): Emily Brontë, *Wuthering Heights*, Broadview, ed. Beth Newman 978-1551115320
Patricia Ingham, *The Brontës*, Oxford 9780199536665
Christine Alexander, *Glass Town, Tales of Angria, and Gondal* Oxford 9780192827630
Peter Barry, *Beginning Theory* Manchester UP 9780719079276
MLA Handbook for Writers of Research Papers, 8th ed. 97816032627

ENGL 4093/5093: STUDIES IN BLACK LITERATURE: BLACK WOMEN WRITERS

For ENGL 4093: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

SECTION 001

11:00-12:15

TTH

J. SAFFOLD

In the wake of the #BlackLivesMatter Movement and moments of reckoning like #MeToo, the intersection of race and gender has become one of the most contentious spaces in contemporary times, especially for Black women. Authors, theorists, and critics writing as and in service to Black women over the twentieth and twenty-first centuries have provided critical entrees into the thoughts, hopes, and disappointments that come with being Black and a woman. This course seeks to understand the thoughts, concerns, and words of Black women through literature. A variety of fiction and non-fiction readings by and about Black women will highlight the ways race, class, gender and other socially constructed forms of difference combine, intersect, and complicate narratives of Blackness and femininity. Special attention will be paid to Black women as agents in their lives, Black women as thinkers and theorizers, and the various ways in which Black women in the U.S. have reimagined our world.

TEXTS: Henry Louis Gates Jr. and Nellie Y. McKay, Eds. *Norton Anthology of African American Literature*, Second Edition. ISBN-13: 978-0393977783 / ISBN-10: 0393977781
The Coldest Winter Ever by Sister Souljah ISBN-10: 1416521690 / ISBN-13: 978-1416521693

ENGL 4155/5155: PROFESSIONAL EDITING & WRITING

For ENGL 4155: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

SECTION 001

9:30-10:45

TTH

R. POCHE

This course introduces students to the various roles professional editors serve in bringing print and digital publications to fruition. Students will practice the basic forms and techniques of professional editing. They will also further develop their skills in grammar usage, punctuation, syntax, and style and learn copy marking, copyediting, and proofreading conventions used in a variety of fields and for a variety of publications. The course is designed as both a seminar and a practicum, meaning that students will have an opportunity to share their discoveries on the purposes and applications of professional editing and put these discoveries to practical use by editing documents of certain genres that could be valued in their professional lives.

Many professions seek editors who can help hone precise, competent prose while managing writers and maintaining a publication's production schedule. As an introduction to this professional editorial culture, students will edit documents from a variety of fields, including those of journalism, public relations, and academic, literary, commercial, trade, and corporate publishing.

REQUIREMENTS INCLUDE: At the end of the semester, students will submit a portfolio of their editorial work, which should display mastery of the editing conventions and practices the course teaches. They will also take a mid-term and final exam in addition to completing several quizzes on editing tasks. Graduate students (those taking ENGL 5155) will complete more extensive assignments for inclusion in their portfolio, including an essay on an editing topic of personal interest.

TEXTS (tentative): Amy Einsohn, *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*, 2011
Carol Fisher Saller, *The Subversive Copy Editor*, second edition, 2016
Joseph Bizup, *Style: The Basics of Clarity and Grace*, fifth edition, 2014
Steve Dunham, *The Editor's Companion*, 2015

ENGL 4163/5163: ADVANCED POETRY WRITING

For ENGL 4163: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required. ENGL 2163 or ENGL 2160 or consent of department based on a writing sample.

SECTION 001

11:00-12:15

TTH

C. HEMBREE

Course content: student portfolio, contemporary poetry, articles on creative process and prosody. Initial writing exercises will focus on syntax, lineation, and figures of speech. For the bulk of the semester, the student will design and create a portfolio of poems: long poems, serial pieces, or interconnected short lyrics. Weekly workshops of student poems, individual exploration of a contemporary poet, as well as lectures and discussions on assigned reading, will help the advanced student articulate and achieve a distinct vision.

REQUIREMENTS INCLUDE: Weekly assignments, writing exercises, a 600-word reflection, reader response papers, poems responding to exercises, a portfolio of revised poems, and an oral report on a first book of poetry (selected from my list).

TEXTS: Addonizio, Kim. *Ordinary Genius: A Guide for the Poet Within*.
First book of poetry (selected from my list)
Portable, bound dictionary

ENGL 4240/5240: YOUNG ADULT LITERATURE

For ENGL 4250: credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

SECTION 601**5:00-7:45****W****P. AUSTIN**

In this course, we will read, discuss, and analyze culturally diverse current young adult literature, focusing on literary elements, thematic connections, and relevance of the literature to the lives of teen readers. Texts include Jason Reynold's *Long Way Down*, Marilyn Hilton's *Full Cicada Moon*, Rebecca Stead's *When You Reach Me*, Laurie Halse Anderson's *Fever 1793*, Benjamin Alire Saenz' *Aristotle and Dante Discover the Secrets of the Universe*, M. H. Herlong's *The Great Wide Sea*, Robert Cormier's *Chocolate War*, and others. Literature is about understanding how we make sense of our world, our culture, and ourselves, so to that end, we will utilize a reading and writing workshop approach to develop our understanding of both the literature we read and our community of readers.

REQUIREMENTS INCLUDE: Write weekly papers with various purposes including analytical, critical, creative, and personal pieces. Compiling the work in a portfolio, students will select and revise at least three of the papers and analyze progress as a writer over the span of the semester. Students taking the course for graduate credit will complete a graduate project.

TEXTS: Approximately 15 Young Adult books, including
Reynold, Jason *Long Way Down*
Hilton, Marilyn *Full Cicada Moon*
Stead, Rebecca *When You Reach Me*
Halse Anderson, Laurie *Fever 1793*
And others

ENGL 4421/5421: CHAUCER

For ENGL 4421: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

SECTION 001**3:30-4:45****MW****K. MARTI**

Students will read the General Prologue and the most important tales of Geoffrey Chaucer's *Canterbury Tales*, but they will not read all of the tales. Students will read the *Tales* in the original Middle English but will be free to consult a translation. They will learn to pronounce Middle English but they will not have to translate Middle English passages into modern English on the exams. Chaucer has long been considered the father of English literature mostly because his *Canterbury Tales* was the book that convinced medieval Europe that great literature could be written in English.

REQUIREMENTS INCLUDE: A midterm exam and a final exam, both with mostly identification and short answer questions. Students will write a midterm report and a term paper on topics of their choice that involve literary analysis of some aspect of the *Canterbury Tales*.

TEXT: L. Benson, ed., *The Wadsworth Chaucer*, Wadsworth Cengage Learning
or
L. Benson, ed. *The Riverside Chaucer*, 3rd ed. Houghton Mifflin
(Both texts are identical.)

ENGL 4715/5715: THE EIGHTEENTH CENTURY ENGLISH NOVEL

For ENGL 4716: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

SECTION 001

3:30-4:45

TTH

D. DOLL

This course examines the English novel from its origin to the end of the eighteenth-century, covering a variety of subgenres. We will examine a number of theoretical formulations of what makes an extended prose fiction a novel. In addition we will explore matters of narrative strategy, the relation of plot and character, and self-reflexivity, as well as subjects and themes that link the novels.

REQUIREMENTS INCLUDE: Two papers and two exams.

TEXTS: Defoe, *Moll Flanders*
Richardson, *Pamela*
Fielding, *Joseph Andrews*
Smollett, *Humphry Clinker*
Goldsmith, *The Vicar of Wakefield*
Sterne, *Tristram Shandy*
Burney, *Evelina*
Austen, *Pride and Prejudice*

ENGL 4808/5808: LATER VICTORIAN LITERATURE

For ENGL 4808: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

SECTION 001

11:00-11:50

MWF

L. WHITE

Many writers of the later Victorian age explored the clashings of "civilization" and "culture." Some scholars believe Matthew Arnold's decision to abandon poetry for criticism constitutes an heroic effort to counter the march of "civilization" (Hebraism, philistinism, anarchy) with the enlightened reach of culture (Hellenism). Walter Pater's essays on Renaissance art explore the connections between deviance and genius, and quietly advocate hedonistic self-development through intense aesthetic contemplation. Oscar Wilde's theoretical dialogues respectfully subvert the critical positions of Arnold and radically extend those of Pater, in the process anticipating modern and postmodern approaches to art and culture that we usually associate with more ponderous names.

The work of these writers asks: What are the role and function of art and the artist in an increasingly commercial age? We will address ourselves to this and related questions as we examine the poetry and criticism of Arnold, the critical writings of Pater and Wilde, the poetry and painting of the Pre-Raphaelite artists (the Rossettis, Swinburne, Holman Hunt, Millais, Burne-Jones), Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and the poetry of Hopkins, Hardy, and Housman.

REQUIREMENTS INCLUDE: There will be a mid-semester take-home exam, a final, and two essays of medium length (6-8 pages). Graduate students will write a 6-8 page essay and research essay of approximately 12-15 pages.

TEXT: Greenblatt, gen. ed. *The Norton Anthology of English Literature*, Volume E, 10th edition

ENGL 4916/5916: 20TH CENTURY WESTERN DRAMA

For ENGL 4916: Credit for ENGL 1158 or 1159 and more than 44 credit hours, at least 6 hours literature courses from 2000-2999 is required.

SECTION 001

2:00-3:15

TTH

J. MAXWELL

American and European theater in the 20th Century was more innovative than any time since the Greek Classical Period some 2500 years before. Consequently, the 20th Century contains some of the most dramatic and diverse ideas of what “theater” can be. Our class will explore that variety by engaging in nuanced, critical readings of influential texts. We will not be looking at a traditional canon, so much as exemplary texts that illustrate unique trends. We will explore 20th Century drama in a reverse chronology, starting with contemporary texts and working backwards. We will also look at important political movements, cultural shifts, and plays that illustrate these trends.

TEXTS: *Theater of the Avant-Garde 1890-1950* Eds Bert Cardullo and Robert Knopf
The Bald Soprano by Eugène Ionesco
Happy Days by Samuel Beckett
Topdog/Underdog by Suzan-Lori Parks
Hamletmachine by Heiner Müller
Night, Mother by Marsha Norman

ENGL 6007: FORGOTTEN STORIES: AN ALTERNATIVE CANON OF 20TH-CENTURY AMERICAN LITERATURE

SECTION 001

11:00-12:15

TTH

A. RIOUX

SECTION 476

ONLINE

A. RIOUX

Why are some books remembered and even “canonized” (as if they were being inducted into sainthood) while the vast majority are forgotten, neglected, or kicked to the margins? The conventional wisdom has been that the cream rises to the top, but Feminist critics, New Historicists, African Americanists, and others have spent the past few decades uncovering the white masculinist bias of conventional standards of literary worth as well as the vast wealth of forgotten or overlooked literature. But this process is far from complete.

Many forgotten stories have been left behind or even suppressed because they didn’t fit the master narratives of what “American literature” or “America” are supposed to be. Only by shifting the master narratives have successes been won, such as the canonization of Zora Neale Hurston’s *Their Eyes Were Watching God* or Kate Chopin’s *The Awakening*. In many ways, though, critics continue to struggle to accommodate the wealth of diverse narratives that our American past offers. Therefore, we will work towards establishing new paradigms and narratives that can accommodate neglected works into our understanding of “America” and “American literature.” This course will take a deep dive into the politics of recovery as well as the current popular (i.e., outside of academia) interest in forgotten books. We’ll read books that have recently been recovered from the dustbin of history and those that still remain obscure.

This course will ultimately attempt to provide an overview of 20th-century American literature (with a focus on narrative prose) apart from the “classic” texts you already know. Instead of Wharton, Cather, Fitzgerald, Faulkner, Hemingway, Hurston, and Morrison, we will be reading writers like Anzia Yezierska, Zitkala-Sa, Sui Sin Far, Edith Summers Kelley, Claude McKay, William Maxwell, Sinclair Lewis, Paule Marshall, Kay Boyle, Robert McAlmon, Tillie Olsen, William Saroyan, Gayl Jones, and Bharati Mukherjee. (These are some of the authors I am considering including in the course, but please be advised that *this is not a final list*. A list of texts to order will be emailed to students before the course begins. If you want to complete some of the reading over the summer, please email me (aebayd@uno.edu), and I can share a partial list as it takes shape.)

REQUIREMENTS INCLUDE: Regular discussion starters and reflections, a midterm reflection, a final portfolio, and a final project reclaiming a forgotten or little-known text.

SECTION 601
SECTION 4766:00-8:45
ONLINE

TH

E. STEEBY
E. STEEBY

*There are voices buried in the Mississippi
mud. There are ancestors and future children
buried beneath the currents stirred up by
pleasure boats going up and down.
There are stories here made of memory.*

-- Joy Harjo, "New Orleans"

While “New Orleans” recently celebrated its tricentennial, the writers of the “Bulbancha Is Still a Place” zine remind us: “Before the first Europeans came here, it was a place where people from over 40 distinct Native groups crisscrossed, traded, followed game and fish, moved due to rising and falling waters, and interacted with one another.” Ever-changing, this has been a gathering place for sacred and routine exchanges, profane and profitable transactions, for well over a thousand years. As this course takes up the topic of “New Orleans Literature” then, we will anchor understandings of our local multiethnic/ multiracial culture and history from this critical and expansive context. Just as levees were built to contain shifting networks of waterways in the service of plantation slavery, colonial governance, and later international container shipping, so have the stories about this place been contained. But, as we know all too well, the water refuses to be controlled. How do writers and culture-makers help us to disrupt the logic of environmental conquest, settler colonialism, Eurocentricism, white supremacy, heteropatriarchy, tourism, disaster capitalism—and of New Orleans exceptionalism? How does the literature of this place—broadly conceived—render ways of knowing, remembering, and speculating that New Orleans is an African city, an indigenous city, an immigrant city, a queer city, a city of sex work, a city made out of mounds of seashells? We will read Choctaw tales, queer punk graphic memoirs, speculative fiction from 2019 and 1854, Creole short stories, spoken-word poetry, plays, and more. Students will connect the literary genealogy of the city with its rich genealogies of performance, music, food, film, and visual arts.

REQUIREMENTS INCLUDE: Regular discussion starters and reading responses, a presentation, midterm project, and final research paper

TEXTS (Possible): *Twelve Years a Slave*, Solomon Northup; Excerpts from *The Mysteries of New Orleans*, Baron Ludwig von Reizenstein; Excerpts from *Inventing New Orleans: Writings of Lafcadio Hearn*; *Paul Marchand, F.M.C.*, Charles Chesnutt; Excerpts from *Mules and Men*, Zora Neale Hurston; Excerpts from *City of Night*, John Rechy; *Vieux Carre*, Tennessee Williams; Selections from *New Orleans Griot: The Tom Dent Reader*, Thomas C. Dent (edited by Kalamu Ya Salaam); *Coming Through Slaughter*, Michael Ondaatje; *A Kind of Freedom*, Margaret Wilkerson Sexton; *Bulbancha Is Still a Place: Indigenous Culture from New Orleans* zine (edited by Jeffery U. Darensbourg); *We Cast a Shadow*, Maurice Carlos Ruffin; *Snowbird*, Erin Wilson; short stories by G.W. Cable, Kate Chopin, Alice Dunbar-Nelson, Eudora Welty, Fatima Shaik, and Kristina K. Robinson, as well as poetry by Walt Whitman, Joy Harjo, Sunni Patterson, Kalamu Ya Salaam, and others. Students will ground their literary understandings in political, historical, and material realities through engagement with work by scholars such as Clyde Woods, Lynnell Thomas, Daniel Usner, Craig Colten, Rashauna Johnson, and others.

ENGL 6153: UNO PUBLISHING LAB

SECTION 001

3:30-4:45

MW

A. HIMELSTEIN

This class is designed to teach you how to take a manuscript and turn it into a successful book. Rather than doing this through lecture and abstraction, we will be doing this by choosing one book and taking it through the publishing process. Students will become familiar with editing for content, copy-editing, and publishing industry practice. Students will also learn the business side of publishing, including marketing, distribution, economics, bookstores, printing, design, and author relations.

TEXT: Biel, Joe. *A People's Guide to Publishing*

ENGL 6154: NONFICTION WRITING WORKSHOP

SECTION 601

6:00-8:45

T

R. BATES

SECTION 602

6:00-8:45

T

R. GOODMAN

A workshop in advanced creative nonfiction writing. Participants will write three or more works of literary nonfiction, at least one of which will include investigation or research. They will participate in workshop discussion and write critiques of their peers' work. If time permits, the instructor and members of the workshop will lead and participate in creative writing-based discussions of published works of literary nonfiction. We will also read and discuss interviews with well-established creative nonfiction writers coupled with selections from their work.

TEXTS: Essays, book excerpts, interviews and other nonfiction representatives of the varied subgenres of creative or literary nonfiction. They will all be available on Moodle.

ENGL 6161: WRITING FICTION

SECTION 601

6:00-8:45

M

F. BARTON

SECTION 602

6:00-8:45

M

J. LEAKE

SECTION 603

6:00-8:45

M

B. JOHNSON

ENGL 6161 is a graduate level fiction-writing course in the "workshop" tradition. Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their peers' stories and participate actively in class discussion. The course texts are student generated, so no textbooks need to be purchased. Students should, however, budget for copying and printing costs throughout the semester.

ENGL 6163: WRITING POETRY

SECTION 601

6:00-8:45

W

J. GERY

This is an advanced workshop in the writing of poetry. The class will focus primarily on students' poetry – its composition, vision and revision, craft, and artistry. Students submit their own works to class for analysis, criticism and discussion, as well as prepare written critiques of others' works. In addition, each student will be assigned twice during the term to present another's poem and to lead class discussion. Students will also write two short papers on individual poems and a review of a book of contemporary poetry, since a familiarity with modern and contemporary poetry is crucial to writing it. At the end of the course students will submit a final manuscript of 11-13 pages, including a brief preface on poetics.

TEXTS: Ramazani, Jahan; Richard Ellmann; and Robert O'Clair (Eds.). *The Norton Anthology of Modern and Contemporary Poetry*. Third Ed.

Deutsch, Babette. *Poetry Handbook*. Fourth Edition

4-5 books of contemporary poetry

REQUIRES WRITTEN PERMISSION FROM DIRECTOR OF THE CREATIVE WRITING WORKSHOP

ENGL 6191: ONLINE FICTION WORKSHOP

SECTION 476

ONLINE

M. O. WALSH

ENGL 6191 is a graduate level fiction-writing course in the "workshop" tradition, conducted on Moodle. Students will write three new pieces each, one revision, and a short essay. Students will also compose written critiques on their peer's stories, give a presentation, and participate actively on class discussion boards. No textbooks need to be purchased. Students must have reliable and frequent internet access.

ENGL 6193: REMOTE POETRY WRITING

SECTION 476

ONLINE

C. HEMBREE

Course content: student portfolio, contemporary poetry, articles on creative process and prosody. Weekly workshops will respond to drafts and revisions of original student writing. This course will explore the place of awe, recklessness, paradox, curiosity, dread, and determination in the creative process. If the poem is "a House that tries to be haunted," what does it mean to succeed and to fail at this trying? Do the specters change or persist across a poet's oeuvre? How does the work continue when the world and even the poet no longer believe in it?

REQUIREMENTS INCLUDE: Nine weekly poems, ten pages of revisions, forum responses to peer writing, forum responses to articles and essays, a YouTube presentation, and a final paper.

TEXTS: One *selected* volume of poetry for class presentation (TBA)

REQUIRES WRITTEN PERMISSION FROM DIRECTOR OF THE CREATIVE WRITING WORKSHOP

ENGL 6200: PLAYWRITING

SECTION 601

6:00-8:45

TH

J. MAXWELL

At its best, playwriting takes the strengths of poetry, non-fiction, and fiction but reshapes each genre's skill set into a medium that has unique physical and temporal qualities. Moreover, playwriting is a mediated genre; the writer's words are not experienced directly by readers but are mediated to an audience via a host of other artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of our work. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage. Consequently, we will use workshops, peer responses, and in-class discussions to develop one-act or full-length plays. Along with generating substantial texts that receive extensive revision, the class also has students write ten minute plays for participation in Southern Rep's 6x6 play series.

TEXT: William Missouri Downs and Robin U. Russin. *Title: Naked Playwriting: The Art, The Craft, And The Life Laid Bare*. ISBN: 1879505762

ENGL 6232: VISUAL RHETORIC AND COMMUNICATION

SECTION 476

ONLINE

R. GOAD

Visual artifacts shape who we are, what we stand for, and how we do things. That is to say, images persuade. But how? As writers, students think rhetorically about our word choice and organization. As designers, students in this class engage those same rhetorical considerations through visual language. In this course, students consider the rhetorical dimension of our visual culture and refine their professional writing skills. Working with Adobe Creative Cloud Suite, students produce a series of professional documents including resumes, websites, infographics, and slideshows. Specifically, through five units, students examine various genres of visual rhetoric including document design, clothing, and photography. For each unit, students submit a short essay and multimodal component. For the final project, students redevelop one of their earlier submissions to create a 10-minute presentation.

REQUIREMENTS INCLUDE: A series (5) of short, analytic essays with multimodal components, a final 10-minute presentation, reading notes about the texts we read, and peer writing feedback.

TEXTS (tentative): "Theory of Visual Rhetoric" by Sonja Foss
"Supra-Textual Design" by Charles Kostelnick
"Presentation Technology in the Age of Electronic Eloquence: From Visual Aid to Visual Rhetoric" by Dale Cyphert
"Futura: The Font that Escaped the Nazis and Landed on the Moon" by Phil Edwards
"Deana Lawson's Kingdom of Restored Glory" by Zadie Smith
"The Myth of Whiteness in Classical Sculpture" by Margaret Talbot
"Why Can't a Smart Woman Love Fashion?" by Chimamanda Ngozi Adichie
"Parsing the Visual Rhetoric of Office Dress Codes: A Two-Step Process to Increase Inclusivity and Professionalism in Legal-Workplace Fashion" by Karen Thornton
"A Memorial to the Lingering Horror of Lynching" by Holland Cotter
"Reproducing Civil Rights Tactics: The Rhetorical Performances of the Civil Rights Memorial" by Carole Blair and Neil Michel

ENGL 6243: POETRY

SECTION 001

2:00-3:15

TTH

O. OSUNDARE

This course will explore the nature of poetry as a literary genre with special emphasis on the vital link between poetics and poetic practice. Its areas of concentration will include poetry as spoken word (*qua* the poetics of oral performance), poetry and mythology, poetry as social semiotic, poetry and the answerable imagination. We will read and discuss a variety of texts on poetics, literary theory, and literary criticism from the Classical period to contemporary times in Western and non-Western domains. Our time will be divided (almost evenly) between theoretical readings and detailed practical analyses of select poems.

REQUIREMENTS INCLUDE: Class presentations, two short essays (one of them a critical analysis of a poem), a term paper, midterm exam, and final exam.

TEXTS: PREMINGER, Alex & BROGAN, T.V.F., ed. *The New Princeton Encyclopedia of Poetry and Poetics*
KAPLAN, Charles & ANDERSON, W.D. ed. *Criticism: Major Statements*, 4th Edition
FERGUSON, M., SALTER, M.J., & STALLWORTHY, J. ed. *The Norton Anthology of Poetry*
(Shorter Fifth Edition)
NOVAK, Julia. *Live Performance: An Integrated Approach to Poetry in Performance*
OKPEWHO, I. *The Oral Performance in Africa*
BEIER, U, ed. *Yoruba Poetry* (Bayreuth African Studies Edition)
McHUGH, H. *Broken English: Poetry and Partiality*.
EAGLETON, Terry. *How to Read a Poem*

ENGL 6280: INTRO TO GRAD STUDIES

SECTION 001

2:00-3:15

MW

J. SAFFOLD

In this introductory course, we will explore the foundations of various literary theories, pedagogies, and practices through a prism of multi-cultural literatures. Together, we will ensure all students—from those new to the subject to those with extensive undergraduate experience in English—understand the rigors of graduate study in English at UNO and are preparing for vibrant careers post graduation. This course seeks to equip learners with the requisite skills necessary to continue graduate studies in pursuit of the professoriate, to transition into writing focused careers, or to creatively purpose a Master's degree in English literature.

REQUIREMENTS INCLUDE: Assignments will range from writing abstracts for peer review quality essays, to academic length research presentations, to creating professional cover letters for postgraduate careers.

TEXTS: Michael Ryan and Julie Rivkin, Eds. *Literary Theory: An Anthology* (Blackwell Anthologies) 3rd Edition. 2017. ISBN-13: 978-1118707852 / ISBN-10: 1118707850
Thomas C. Foster. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*, Revised Edition. ISBN-13: 978-0062301673
ISBN-10: 9780062301673
Optional: *MLA Handbook*, Eighth Edition ISBN-13: 978-1603292627 / ISBN-10: 1603292624

**ENGL 6390: SPECIAL STUDIES IN LANGUAGE AND LITERATURE: TALES TOLD AND
RETOLD**

SECTION 601

5:00-7:45

W

N. EASTERLIN

In *Tales Told and Retold*, we will study well-established (canonical) literary works alongside twentieth- and twenty-first century revisions of those works. Literature courses are usually organized chronologically or thematically, but in this course, we will pair texts across the historical divide. This method invites exploration of the historical, ideological, aesthetic, and other differences between the original works and later prequels, sequels, and revisions. Thus, while comparing literary works will promote an improved understanding of history, subject matter, and form, it will also bring us closer to the alchemy of the creative process.

Since this class meets in a once-a-week seminar block, the reading schedule will be intensive, and students are encouraged to begin reading before the start of the term.

REQUIREMENTS INCLUDE: Weekly reading quizzes, an annotated bibliography, a research paper, and a final exam.

TEXTS (Tentative): Charlotte Brontë, *Jane Eyre* (Norton Critical)
Jean Rhys, *Wide Sargasso Sea* (Norton Critical, Judith Raiskin, ed.)
Caryl Phillips, *A View of the Empire at Sunset*
Emily Brontë, *Wuthering Heights*
Caryl Phillips, *The Lost Boy*
Charles Dickens, *Great Expectations* (Norton Critical)
Henry James, *Portrait of a Lady*
John Banville, *Mrs. Osmond*

**ENGL 6520: THE PERFORMANCE OF MADNESS AND MELANCHOLY IN SHAKESPEARE'S
DRAMA**

SECTION 001

9:30-10:45

TTH

S. RICHARDSON

SECTION 476

ONLINE

S. RICHARDSON

In *Hamlet*, Ophelia is famously described as “a document in madness” and the prince’s decision “to put an antic disposition on” is of course central to the action of the play. Antonio opens *Merchant of Venice* with the words, “in sooth, I know not why I am so sad.” The question, of course, is how Shakespeare and his audiences understood these conditions. This semester we will explore depictions of madness and melancholy in Shakespeare’s plays as we simultaneously examine the author’s distillation of contemporary ideas about these subjects in works such as Bright’s *Treatise on Melancholy* (1586), Wright’s *Passions of the Mind* (1604) and Burton’s *Anatomy of Melancholy* (1621). In particular, by focusing on the ways comedic works are shaped by investigations of melancholy, and tragedies influenced by studies of insanity, students will gain a deeper understanding of the evolution of essential themes within Shakespeare’s works, as well as a better comprehension of early modern ideas about the workings of the human mind.

REQUIREMENTS INCLUDE: Weekly writing, an in-class presentation, and a final research essay of 16-20 pages with an accompanying proposal and annotated bibliography.

TEXTS: *The Riverside Shakespeare*, ed. G. Blakemore Evans et al., ISBN 978-0395754900
Readings will likely include: *Taming of the Shrew*, *Comedy of Errors*, *Romeo and Juliet*, *Twelfth Night*, *Merchant of Venice*, *As You Like It*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*

ENGL 6941: CRAFT OF FICTION

SECTION 476

ONLINE

B. JOHNSON

This literature class is designed for fiction writers. We will examine short stories of various styles with a writer's eye toward identifying how they are constructed. Using craft essays to study the elements of fiction—plot, characterization, POV, narrative structure, style, etc.--students will learn to identify the underpinnings of successful stories and to use that understanding in their own written work.

Admission is contingent upon approval by the director of the Creative Writing Workshop.

REQUIREMENTS INCLUDE: Each student will create a presentation for both a craft essay and a short story, submit weekly craft essay summaries and story critiques, and complete several short creative writing projects. Participation is a critical part of this class and thus full participation in discussion forums will be mandatory for a passing grade.

TEXTS: Selected digital stories and craft essays

Baxter & Turchi: *Bringing the Devil to His Knees* (2001) ISBN: 978-0472067749

Burroway & Stuckey-French, *Writing Fiction: A Guide to Narrative Craft* 7th Edition

ISBN-13: 978-0321277367

ENGL 7000: THESIS

ENGL 7040: EXAMINATION ONLY

DEPARTMENT OF ENGLISH

FALL 2019 OTHER CLASSES OF INTEREST

JOUR 6700: DIGITAL JOURNALISM

SECTION 585

ONLINE

B. RUTLEDGE

Via literature, in-class discussion, and fieldwork, students will learn how technological developments have changed the face of journalism in the 21st century and probe the positive and negative aspects of these changes. Students will learn how to write stories for online publications, how to use social media effectively as a broadcast tool, and how to use a smartphone as an all-purpose reporting tool. Students will also explore ethical issues that affect digital journalism such as privacy rights and information sharing by whistleblowers.

TEXT: To be determined